

THE FLUTE MUSIC OF YUKO UEBAYASHI:
ANALYTIC STUDY AND DISCUSSION OF SELECTED WORKS

by
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CHAPTER I: INTRODUCTION

Born in Kyoto, Yuko Uebayashi is a Japanese composer, recognized as one of the leading female composers in the flute world today. Her works are frequently performed all around the world, including Asia, Europe and the United States. To date, Uebayashi has written more than fifteen works for the flute in a variety of genres, including solos, chamber works and one concerto. Uebayashi's flute works have continued to stand out in the flute world mainly due to her unique compositional style, which is inspired through ties she has with various performers.

Since there has been little scholarly research done about Yuko Uebayashi and her music, the goal of this document is to thoroughly examine the composer's biographical background to see how Uebayashi's background influenced her compositions. The selected pieces for this document are; *A Romance of Orcia*, *Sonate pour flûte et piano* and *Le moment du Cristal*. These pieces were composed for three specific flutists, Nobutaka Shimizu, Jean Ferrandis and Seiya Ueno, respectively.

Yuko Uebayashi's Biography

The composer Yuko Uebayashi was born in Kyoto, Japan. She was the oldest of three children. Uebayashi was raised in a non-musical family, where her father was a prosecutor and her mother was a housewife. At the age of four, Uebayashi started playing piano in an after-school community music program, where she discovered her passion for music. One year later, she enrolled in a music academy for children associated with the Kyoto City University of Arts, where she continued her musical study until junior high school. In this program, Uebayashi started learning solfege, and joined a composition class at the age of

ten. Before enrolling in the composition class, Uebayashi had already started composing on her own. Her first composition was a song inspired by a book about a disobedient dog and was performed on piano by herself in a party for her elementary class. This was the pivotal point where her talent in composition was first recognized.

Once this talent was recognized Uebayashi, however, decided to stay enrolled in public school instead of going through the typical traditional Japanese music education. In Japan, many talented young musicians are sent to precollege music programs. However, instead of entering such a competitive and stressful music school, Uebayashi chose to go to the public school and continue taking piano and composition lessons in private. According to Uebayashi, it was very important for her to gain life experiences during adolescence, without having the stress of being in a competitive music environment. During this time she built really close relationships with friends and lifelong mentors that became the most supportive and inspiring people in her career. She claimed that the adolescence period was the most influential part that inspires and energizes her composition.¹

Yuko Uebayashi's formal music training started when she was accepted to Kyoto City University of Arts, where she majored in composition and studied with Ryohei Hirose² and Komei Abe³. Uebayashi was able to create her own compositional voice with the help of her mentor and most influential teacher Ryohei Hirose. Uebayashi and Hirose met each other during Uebayashi's sophomore year of college in 1977, where Hirose joined Kyoto City University as a visiting professor from Tokyo. Hirose immediately noticed Uebayashi's

¹Uebayashi, interviewed by author in New York, NY, 24 March 2015.

²Ryohei Hirose 広瀬量平 (1930-2008) was a Japanese composer, best known for his compositions for shakuhachi and recorder.

³Komei Abe 安部幸明 (1911-2006) was a neo-classical Japanese composer who specialized in string quartets. He also played cello and clarinet.

talent, but perceived her insufficient technical skills for orchestral or large ensemble writing. Hirose choose not to tell Uebayashi at that time of her problems, but let her grow in her way allowing her personal style to develop without restriction. The turning point in Uebayashi's career was one or two years after her graduation when Uebayashi brought a piece she wrote for a mandolin ensemble to Hirose. He directly pointed out the weakness of the work and advised her to rebuild her fundamentals. After the meeting, Uebayashi determined to stop all commissions and rejected all arrangement requests so she could start over.

After this disappointment Hirose introduced Uebayashi to study privately with Masazumi Fujishima⁴, who later became emeritus professor of Kyoto University of education. Fujishima taught her basics of composition, including harmony, fugue, counterpoint and orchestration. During this time, Uebayashi went back to Kyoto City University to audit Hirose's class and review music fundamentals. Hirose told Uebayashi, "When you do fundamental exercises, do not just avoid making mistakes. You have to do your best and show the most refined writing you can do. Only then can the teacher help you grow and that is what you really need." Besides Hirose continuing to support and help Uebayashi by bringing her different recordings to broaden her artistic horizon he also taught her about the history of Kyoto and the art of architecture. Hirose said, "When you cut one diamond into pieces, there are still diamonds. That is how a good composition should be like, each phrase, each measure or even just one note, every aspect of the composition needs to be perfect."⁵

⁴Masazumi Fujishima 藤島昌寿 is a Japanese composer, well known for his chorus compositions. He is also a co-author of Japanese counterpoint textbook published in 2003.

⁵Interview in New York 24 March 2015.

Using this quote as a motto, Uebayashi worked diligently for several years on the basics of composition without publishing any new works. The next time she presented a new work was at the Kyoto Young Composers' Presentation Series, later named Kyoto International Music Festival. She participated in this festival in 1987-1990 and in 1994. Upon the completion of her first submission, Uebayashi's compositional style grew to be more contemporary. Her works included atonality, extended techniques, experimental sound and a high degree of complexity. She also composed for an interesting combination of instruments: three cellos and two piccolos.

After submitting all these compositions and getting positive feedback from critics, Uebayashi started to question the meaning of her compositions. She believed her music should not only be for an elite group of musicians, composers and critics, but for anyone to be able to perform and enjoy. Around 1991, a friend of Uebayashi, who was an Irish painter, commissioned Uebayashi to compose a piece for the opening of an art exhibition. This time, Uebayashi decided to free herself from the compositional techniques she had learned before, but instead only focused on the friend she was writing for. This was the turning point in her career that brought her back to tonality and further developed her compositional style.

Life in Japan and life in Paris

Japan

Following the success of Uebayashi's compositions at the Kyoto Young Composers' Presentation and the popularity of her latest tonal compositions, Uebayashi began having a very successful career as a freelance composer in Kyoto. During this time Uebayashi was composing for commissions and also arranging music for various film scores. She was so

busy that she even turned down a college teaching position, but still decided to teach composition lesson privately so she could continue to compose fulltime. Having this freedom in her schedule later allowed her to start arranging music for “Umibue-no-kai”⁶, a Japanese Flute Orchestra. It was from here that Uebayashi fell in love with arranging and composing for flute. To this day she still works with this group and has currently arranged over fifty works for them. In March of 1997, she planned the “Sound of Flute Floating on A Lake” concert at Izumi Hall in Osaka with Umibue-no-kai, where she presented five original compositions. In the same year, Umibue-no-kai released an album entitled “Four Season of the Lake”⁷, conducted by Akira Aoki and Nobutaka Shimizu of only original compositions and arrangements done by Uebayashi.

During a rehearsal for “Four Seasons of the Lake” by “Umibue-no-kai”, the principal flute of Kyoto Symphony, Nobutaka Shimizu, went to listen and offered comments to the group. Uebayashi was impressed by how Shimizu perfectly understood her music and interpretation. It was from this moment that Uebayashi and Shimizu started working closely together on many new projects that lead Uebayashi to meet composer Jean-Michel Damase ultimately leading her to move to Paris.

Paris

A year before Uebayashi moved to Paris she took a trip with her family in the spring of 1997. Uebayashi, through being introduced by Shimizu, met Jean- Michel Damase during this trip. After being in touch for about a year, Uebayashi and Damase in 1998 organized

⁶Umibue-no-kai 湖笛の会, founded by a group of female flutists in 1982, based in Shiga, Japan. <http://www.umibue.com/profile.html> (accessed March 10, 2016)

⁷Yuko Uebayashi and Chiaki Yoshida, *Four Season of the Lake* 湖の四季, Umibue-no-kai conducted by Akira Aoki and Nobutaka Shimizu, Dolce Music Production DOL1003, CD, 1997.

joint concerts throughout Japan and Paris showcasing Nobutaka Shimitzu on the flute and Jean-Michel Damase on the piano. Uebayashi dedicated *Le Vent À Travers Les Ruines* and *A Romance of Orcia* to both musicians who premiered the works during the tour. Pierre Petit, the ex-principal of the Ecole Normale de Musique, highly praised the concert in Paris as being “an extremely appealing concert.” *Le Vent À Travers Les Ruines* was immediately published by Lemoine Company in Paris and later became the test piece for the International U.F.A.M (Union des Femmes Artistes Musiciennes) Competition in France.

Following the successful concert tour with Shimizu and Damase, Uebayashi moved to Paris, where she now has lived for seventeen years. When I asked her during an interview why she moved, she said there were three reasons. First, Paris is a lively city that has the past and the present. She always loves to visit cities with the same features, preserving historic culture while still prospering in modern life. Secondly, Uebayashi wanted to meet more musicians and was eager for new inspiration. She strongly feels that the musicians she had met are vital to her compositions, and she wanted to explore more musicians outside of Japan. Last but not the least, Uebayashi wanted to refresh herself by experiencing a new environment. She believed Paris would affect her perception of her own music and help her to see things differently. On a non-musical note, this move occurred when Uebayashi’s six year-old son was about to go to the elementary school, and she thought that it would be a great time to have a new start. With the support from her husband, Mr. Jiro Shindo, the family moved from Kyoto to Paris. From then on, she focused solely on her own compositions and family.

During Uebayashi’s time in Paris she has actively engrossed herself in composition, composing *Dialogue with the waves* for trumpet and piano in 1999, *Les Sentiers – A*

Sketchbook for flute and piano in 2000, *La Romance des Etoiles* for flute and harp, and *Au Delà Du Temps* for two flutes and piano in 2002. *Au Delà Du Temps* was the first piece Uebayashi wrote for her friend Jean Ferrandis. After working closely with each other, Uebayashi dedicated more pieces to him, including *Sonata* (2003), *Suite* (2004), and *Concerto* (2006). Uebayashi's music has been frequently programmed in the U.S. because of Jean Ferrandis performing *Au Delà Du Temps* with Carol Wincenc at the 2006 National Flute Association in Pittsburgh. Ferrandis also performed her *Concerto* in the gala concerto concert at the 2011 NFA convention in Charlotte. Here is the review by Erinn Frechette of the Nation Flute Association website⁸:

Ferrandis played with a tone and lightness of technique that was reminiscent of Rampal. His posture and body positioning are so natural that he barely moves while playing. For someone to make it through the grueling technical passages found in Uebayashi's concerto while remaining that calm and relaxed was a breathtaking sight to behold.

Uebayashi's other commissioned works including *Le moment du Cristal* (2013) for Seiya Ueno, recorded in the album *Digital Bird Suite* (2013) and *Misericordia* (2013) for solo flute and string quartet written for Carol Wincenc to commemorate her 25th Anniversary at the Juilliard School. Wincenc's and Uebayashi's relationship has also led to Wincenc preparing and recording Uebayashi's, pieces; *Town Light*, *Au Delà Du Temps* and *Misericordia* for an album to be recorded starting in March of 2015.

Another notable commission, outside of her flute works, is *Voiz à travers la forêt pour deux hautbois et piano* (Voice across the forest for two oboes and piano), requested by Keisuke Wakao, the Assistant Principal Oboe of the Boston Symphony Orchestra. Keisuke

⁸<http://www.nfaonline.org/Annual-Convention/Convention-Chronicles/Convention-Chronicle.aspx?ChronicleID=137> (Accessed March 10, 2016)

Wakao and Maurice Bourgue premiered this work in March 2015 to a warm reception.

Uebayashi is also currently working on a cello sonata, and future projects include composing a string quartet for The Escher Quartet.

CHAPTER II: THE MUSIC OF YUKO UEBAYASHI

Compositional Inspirations

Carol Wincenc, Professor of Flute at Juilliard who was awarded the 2011 Lifetime Achievement Award from the National Flute Association, described Uebayashi's music as "Debussy and Ravel meet in Nippon," "a true resonance between the musical cultures that she is a master at portraying."⁹ This quote by Wincenc puts into words the impressionistic music influence heard in Yuko Uebayashi's music through her musical symbolism and compositional techniques. Through interviewing, researching, and studying Uebayashi's music, I found that she is able to create her own distinct musical style through various inspirations and her unique life experiences.

Imagery

One major influence of Uebayashi's flute compositions is the use of imagery in her programmatic compositions. Through my research, I discovered that **landscape**, **light** and **painting** are common sources that inspire her music. The first examples found portrayed the image of Kohoku, a lake north of Lake Biwa, in two different seasons. These compositions are *Hanagasumi* (Flower Haze) and *Meguri-Yuki* (Snow that Rolls Around). Here are the program notes Uebayashi provided about the two works¹⁰:

"*Hanagasumi* is an image of spring in Kohoku, where lots of Sakura (cherry blossom in Japanese) are blooming around. The changing of colors woven by petals, light, and water, sometimes with light rain, and at other times the brilliance of Sakura illuminates the

⁹Keith Francis, *Program notes: Carol Wincenc and The Escher String Quartet*, September 1, 2014. <http://newmarlborough.org/program-notes-carol-wincenc-and-the-escher-string-quartet/>

¹⁰Umibue-no-kai, *Four Season of the Lake*, CD, Dolce Music Production DOL1003, translated by Satoshi Takagaki.

surface of the lake. Finally it comes to the end while the petals fall as if dancing with spring breeze.

Meguri-Yuki portrays snow falling silently and glittering under the morning sun in the most beautiful season in Kohoku, winter. Snow just keeps falling silently. That silence. And the snow glittering in the morning sun is so white and bright.”

The next examples of imagery found in Uebayashi’s music appears in multi-movement works based on **landscape**. The first composition is *A Romance of Orcia*. This piece is based on the landscape of Orcia, the town located in the middle part of Italy. Uebayashi visited this town on her spring trips almost every year inspiring her to compose a four-movement work: *Blue Dawn*, *Piazza*, *Getting Dark*, and *Passing*. Another example is found in *Les Sentiers - a sketchbook for flute and piano*. The five movements in this work are entitled *après la Pluie* (A Road After the Rain), *Au bord de l'eau* (At the River Bank), *Les triangles et Les Carres* (Triangle in the Road), *sur le chemin du retour* (On the Way Back) and *à travers les feuilles* (A Path with Sunlight Peeking Between Leaves). If one only looks at the title of each of these movements you can see that landscapes inspired this work.

Besides landscape, **light** was also a source of inspiration in Uebayashi’s compositions. Light motives are presented in two of her flute chamber compositions, *Town Light* and *Au Delà Du Temps*. *Town Light* was based on images of light at night, originally for flute orchestra, Uebayashi later transcribed this work for two flutes and piano or flute, oboe and piano. The composer’s original program notes on the piece are below¹¹:

“The lights that are getting turned on in a scene while the sun is going down, and the lives of people there... It’s nostalgic, yet at the same time, a faint feeling for somewhere a far town crosses.”

¹¹Ibid.

Contrary to the way Uebayashi uses light in *Town Light, Au Delà Du Temps* portrays four different images of light, the first being *La Lumière Lointaine De Nuit* (Night, distant light), the second *La Lumière Dansante* (Dancing light), the third *La Lumière Blanche* (White light), and finally the fourth *La Lumière Tournante Dans Le Rêve* (In a dream, revolving light). Light in this composition not only reveals her real world imagery, in the first three movements, but also the memory/imagination of light in the last movement¹².

Uebayashi composes with imagery in two different ways. The first is the simple idea of imagery of things we can see and feel in our everyday life, for example, landscape, light, and paintings. The other is more emotionally based. She does not simply depict the images in her compositions, but rather transforms the inspiration she perceives from these images into emotions. The most representative example of this imagery-based composition is seen in, *Le Vent À Travers Les Ruines* (A breeze around ruins) – for flute solo. Here she depicts the ruins of a monastery, similarly to the previous examples where the imagery was very simple, but adds her own experiences of seeing these ruins through more complex emotions she felt. One can examine her emotions more clearly through the poetic program note at the premier¹³:

“No one questions why the monastery became a ruin.
There may have been someone standing at the remains of the monastery or a cow walking by from somewhere, but no one asks the question why.
Clouds move ever so slowly, butterflies fly, and sparking fluff dances in the sunlight. After many years, there still remain reddish brown stone. They just sit there.
And the earth exists as if to embrace all matters, while nature repeats her cycle.
A breeze floats by.
Yes, I have become the wind that breezes through these ruins. I do not ask questions, and everything looks so gentle and glowing...”

¹²Yuko Uebayashi, *L'œuvres pour flute*, EuropéArt: Intégral distribution CD, 2007.

¹³Nobutaka Shimitzu and Jean-Michel Damase, *Music of Jean-Michel Damase and Yuko Uebayashi* ハリの煌めき, WWCC-7434. CD. 2002.

The latest work for flute, the *Misericordia* for Flute and String Quartet, was inspired by a painting, "*Madonna della Misericordia*," which she came across in Italy. The program notes from the premier at Juilliard were:

"The Madonna's arms were spread wide open, enfolding the many people following her in a protective embrace. In my mind's eye, Carol (Wincenc) and that picture joined together and the music and angels just came to me!"

This type of inspiration found in the musicians Uebayashi is composing for leads us to the next reason why her music is so unique.

Ties to the musician

Many of Uebayashi's works were born after gaining inspiration from the ties between her and various performers. Uebayashi turned down almost ninety percent of her commissions because she could only accept commissions from the people with whom she felt a strong connection to. The flutists Uebayashi found that strong connection to include; Nobutaka Shimizu, Carol Wincenc, Jean Ferrandis and Seiya Ueno. The styles of each of the pieces written for these flutists all vary based on the flutists own unique characteristics.

Uebayashi's skills in composing combined the first concept of imagery/life experiences tied together with the musician she was writing for. The first piece researched was *A Romance of Orcia*, dedicated to Nobutaka Shimizu, a Japanese flutist. This was the first flutist Uebayashi composed specifically for. Uebayashi said, "What gave me the image for the music were the sweet and elegant fragrance and the wind-like speed as expressed by the flute played by Shimizu."¹⁴ Shimizu's elegant playing style reminded Uebayashi of

¹⁴Ibid.

the beautiful scenery in Orcia and led her to compose a piece that showcases Shimizu's strengths of refined tone, tasteful vibrato, and crisp articulation in his melodic playing.

The next piece researched was *Misericordia*, where Uebayashi used the image of *Madonna della Misericordia* to portray the personality of Carol Wincenc.

This quote from Uebayashi's notes at the performance at Juilliard explains her concept of the piece in terms of the imagery and performer¹⁵:

"While I was thinking about how to compose this work, I remembered the legends from an old almanac, according to which life began in March and consisted of ten months. Taking those ten months as a basis for my composition, I inserted Carol into them and tried to express how I regard the beauty of this world and the wonder of all living things. My earnest desire is that every time the music is played those listening are left with an indelible reminder of her: the Carol who pours love on her son, the Carol who gently smells the rose, the Carol who delights in being surrounded by other musicians performing music, and the Carol who suffers by living in this harsh world."

The imagery described above was combined with the experiences Uebayashi had with Wincenc. Uebayashi said that Wincenc always loves to embrace people and will savor time spent whenever she can. This inspired her elongated melodic writing, and warm and inviting character.

Most of Uebayashi's commissions are composed in a similar format of having a performer and life experience coincide. However, a turning point occurred after Uebayashi finished *Au Delà Du Temp*, the first commission by Jean Ferrandis. He was the most influential figure, persuading Uebayashi to write absolute music and to shy away from writing program music.¹⁶ Ferrandis encouraged her to listen to her own voice, and explore what was deep in her heart to write "her own music." This request was very challenging for

¹⁵Keith Francis, *Program notes: Carol Wincenc and The Escher String Quartet*, September 1, 2014.

¹⁶Uebayashi, interviewed by author in Chicago, IL, August 8, 2014.

Uebayashi at that time. After an introspective period, she tried very hard to dig into herself and composed the “Flute Sonate” for Jean Ferrandis and Emile Naoumoff. Uebayashi was inspired by Ferrandis’s flute playing which she described as “The very soft, fine *pianissimo*, akin to glasswork; a passionately eloquent and fiery *forte*, the instruments singing with gentle, tender-hearted elegance.”¹⁷ Ferrandis’s playing allowed Uebayashi to compose in an absolute style that not only showcased the performer’s technique, but also explored and expanded the flute repertoire.

After Uebayashi’s successful attempt at creating absolute music she discovered Seiya Ueno, the Grand-prix winner of 2008 Jean-Pierre Rampal International Competition. He is one of the most talented flutists of the new generation and also the youngest flutist Uebayashi has ever written for. Uebayashi heard Ueno play and immediately wanted to capture the innocence and purity of this 23 year old in a work she called *Le moment du Cristal* for Flute and Piano. Uebayashi said that she was trying to present the purity and beauty, she found so precious in Ueno’s music. This work features the simplicity of the beautiful melody with some virtuosic passages, showing the purity of the sound and flawless techniques in Ueno’s performance.

Philosophy of music and Composition style

When one plays or listens to Uebayashi’s music for the first time, the sound suggests an impressionistic style of music that might remind one of the Japanese films by Hayao Miyazaki, whose most famous works include *Spirited Away*, *Princess Mononoke*, etc. From the geographic perspective, French impressionist music and Japan film music are both

¹⁷Yuko Uebayashi, *L’œuvres pour flute*, EuropéArt: Intégral distribution CD, 2007

related to Uebayashi's life experiences in both Paris and Kyoto. From the point of view of music theory, Uebayashi's music has mutual features such as the use of diatonic modes, ostinatos, non-functional tertian chords, frequent modulations and transitional passages. These are all similarities to impressionistic composers seen by many performers including, Carol Wincenc, who describes Uebayashi's music as "Debussy and Ravel meet in Nippon."¹⁸

Nevertheless, Uebayashi claims that her intention is not to compose in the style of certain composers, but instead to compose with her feelings and emotions. This statement by Uebayashi, however, is the exact definition of impressionism. Impression is based on "conveying the moods and emotions aroused by the subject rather than a detailed tone - picture."¹⁹ Her philosophy of music conforms to the spirit of Impressionist music.

Debussy's impressionistic work typically "evoke a mood, feeling, atmosphere, or scene" by creating a musical images through motives, harmony, exotic scales, instrumental timbre and other elements,²⁰ which can also be found in Uebayashi's flute music. Uebayashi declared in an interview that the color change and emotional expression are the priority in her compositions. She wants to write music that evokes different emotions that people could enjoy.

As matter of a fact, Uebayashi's flute music consists of tonalities, playful motives, and romantic melodies, which is approachable and enjoyed by most audiences. Similar to the style of Hayao Miyazaki's Films music composed by Joe Hisaishi, they both have beautiful but euphemistic melodies, transporting the emotional expression such as delicate

¹⁸Keith Francis, Program notes: Carol Wincenc and The Escher String Quartet, September 1, 2014.

¹⁹Michael Kennedy, "Impressionism" in *The Oxford Dictionary of Music*, second edition, revised, Joyce Bourne, associate editor (Oxford and New York: Oxford University Press, 2006).

²⁰J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, eighth edition (New York: W. W. Norton & Company, 2010)

sentiment or simply joyfulness directly connected to the audience. Nevertheless, they are still different and have their own characters. The “Signature” of Joe Hisaishi is the unique chord progression: vi, V, IV, I6, (ii, IV, V).²¹ On the contrary, Uebayashi was not a fan of functional harmony. She uses the drone, ostinato, tonal centricity, repeats the melodies by transposing up or down commonly stepwise and bitonality.

This relationship between emotions and accessibility to audiences was praised by the French flutist, Jean Ferrandis, as gems of the music world: “Although [Uebayashi’s compositions] are so different, they yet belong to the same world, a world of vivacity, dreams, tenderness, humor, and one that is subtly contradicted by vehemence, virtuosity, melancholy and sorrow. Yuko Uebayashi’s “fairy-tale” music has one aim, that by providing pleasure and emotion, which makes her music so unique, there always needs to be a relation to her feelings/experiences, and the inspiration she gets from other musicians.”²²

Other Factors Affecting Uebayashi’s Music

Besides the factors mentioned above, Uebayashi’s works are also affected by Japanese popular music. During an interview when I asked Uebayashi who had the most influence in her music career, excluding the professionals she had worked with, without any hesitation, she told me “Julie, my favorite singer!” Julie is the nickname of a Japanese pop singer, Kenji Sawada, who is also a composer, lyricist and actor. As the leading vocalist of the band “The tigers”, Sawada prospered greatly in Japanese popular culture during the

²¹Robert O. Rusli. “Hisaishi’d Away: An Analysis of Joe Hisaishi’s Film Scoring Technique” (BA thesis, Wesleyan University, 2010), 17-20.

²²Yuko Uebayashi. *Sonate pour Flute et Piano*. Paris: Leduc. 2012

last three decades of the Showa era.²³ Uebayashi believed that she was influenced by the music of Kenji Sawada, or Koichi Sugiyama, who composed a lot of the music for Sawada. Sawada's music has been rooted so deeply in Uebayashi's mind that it must have taken an affect on her melodic writing. For example, one can listen to her favorite songs including *Ginga no Romance*, *Ochiba no momogutair* and *Monariza no hohoemi*²⁴ and find similarities in their melodic lines.

Besides pop music, Uebayashi clears her mind with other forms of art when she composes. Sometimes she will read a book of Banana Yoshimoto²⁵, one of her favorite writers, for a few paragraphs. "The words are so beautiful and the writing is natural and pure, I always read it to clean my heart." Uebayashi loves reading, it is more than just a leisure activity for her. In addition to Yoshimoto, Kunio Tsuji²⁶ is another of her favorites. She uses their words to remind her of the purity of art and that allows her to continue to compose in that same manner.

Composition Process

All these different avenues then lead Uebayashi to the actual act of composing. The time line for her compositions will be ninety percent preparation, and the last ten percent to compose. After Uebayashi decides she can trust the performer performing her music accurately and faithfully, she will spend a day or two discussing with the musician what kind of piece she will be writing for them and the preparation stage of her compositional

²³<http://avexnet.or.jp/jww/profile/index.html> (accessed 20 September 2015)

²⁴*Ginga no Romance* (銀河のロマンス/Galaxy of Romance); *Ochiba no momogutair* (落葉の物語/Story of deciduous/falling leaves); *Monariza no hohoemi* (モナリザの微笑/Smile of Mona Lisa).

²⁵Banana Yoshimoto is the pen name of Japanese writer Mahoko Yoshimoto 吉本真秀子(1964-)

²⁶Kunio Tsuji 辻邦生(1925–1999) was a Japanese author, novelist, and scholar of French literature.

process will start. In the next chapter, we will explore and place emphasis on analyzing three of Uebayashi's compositions.

CHAPTER III: A ROMANCE OF ORCIA

Conception

A Romance of Orcia, dedicated to Nobutaka Shmizu and Jean-Michel Damase, was written in 1998. The work includes four movements: *Blue Dawn*, *Piazza*, *Getting Dark* and *Passing* and the total length is about twenty-three minutes.

Program notes by Uebayashi:²⁷

When the first gale of spring comes along, I always set off the place where I named it “Orcia.”

Embraced in the beautiful field spreading yonder, I think of the lives of the people continuing for hundreds of years, and become overwhelmed by the beauty sought and created by these people. I cannot help but love even the run-down gate standing there.

But for this music piece, I cannot find any other word to describe it. Rather, I had express “Orcia,” for which I could not find words, in the form of a sound. However, as I sat down to write the music, the “Orcia” that I wanted to express so much began to rise up like a cloud, and no matter how much I chased after it, it somehow seemed to go further and further away from me. It took a long time for me to express such a feeling in the form of a sound.

What gave me the image for the music were the sweet and elegant fragrance and the wind-like pas expressed by the flute played by Shimizu, and the brilliant sound of the piano by Damase. Their music is my joy, and I am truly fortunate to have been able to compose for the two players.

Premiere

October 1998, Paris

Flute – Nobutaka Shimizu, Piano – Jean-Michel Damase

²⁷Nobutaka Shimitzu and Jean-Michel Damase, *Music of Jean-Michel Damase and Yuko Uebayashi*, WWCC-7434, CD, 2002.

Compositional Inspiration

Flutist – Nobutaka Shimizu

Nobutaka Shimizu, principal flute of Kyoto Symphony Orchestra, started flute at age nine where he later went on to study at the Toho Gakuen School of Music under Ririko Hayashi and Ryu Noguchi. While still in the college, Shimizu started working professionally at the young age of twenty with the Yomiuri Nippon Symphony Orchestra in Tokyo. Even though he had much success in Japan after graduation Shimizu then decided to continue his musical education by moving to New York in 1981 where he attended the Juilliard School of Music with Julius Baker. Shortly after finishing his musical education at Juilliard Shimizu was invited to join the Kyoto Symphony Orchestra as the Associate Principal Flute in 1986 where in 1995 he was appointed to his current position, Principal Flute.²⁸

Shimizu is a very active soloist having been invited to flute conventions and festivals in Brazil, France, England and US. Besides Shimizu's playing he is also an active journalist writing for Paibazu magazine in his own column "Shimizu seminar." Shimizu can be heard on several CDs, including the albums featuring composer Ryohei Hirose's works: *Ryohei Hirose exhibition* (1998) and *World of Ryohei Hirose* (2009) and on composer Kensaku Shimizu's CD released in 2010 featuring the flute and piccolo entitled, *Umi (The Sea)*.²⁹ He also recorded the album *Music of Jean-Michel Damase and Yuko Uebayashi* with Damase on the piano. (2002)

Shimizu is the Vice-President of the Japan Flute Association. He is also a flute lecturer at Doshisha Women's College, Soai University, Kobe College of Music, Toho Gakuen

²⁸ Ibid.

²⁹ <http://www.dolce.co.jp/academy/teacher/osaka/flute/shimizu.html> (Access Feb. 3, 2016)

Orchestra Academy and a visiting professor at Showa University of Music and guest lecturer at Kacho girl's high school³⁰

Pianist – Jean-Michel Damase

Jean-Michel Damase (1928-2013) was a French pianist, conductor and composer. Born in 1928 in Bordeaux Damase first exposure to music was listening to his mother, Micheline Kahn, a renowned harpist who premiered works by Fauré, Ravel and Caplet. This early introduction to music helped expose Damase's precocious musical talent, which was seen in him at a very young age.³¹ At the age of five, Damase began the Samuel-Rousseau courses in piano and solfège, which started his musical training. Then at the age of nine Damase starting composing with setting music to poems, the first was titled "*Poèmes d'animaux*," which was based on three poems written by Colette, a family friend who was a female writer.³² At twelve, Damase continued his piano study at the École Normale de Musique de Paris where he became a pupil of Cortot, moving on a year later to study with Armand Ferté's at the Paris Conservatoire.³³ During his time at the conservatoire, Damase received numerous awards including being unanimously awarded the Premier Prix in piano in 1943.

Damase's officially started studying composition two years after winning the Premier Prix in piano. His main teachers were Henri Büsser with additional studies in harmony and counterpoint with Marcel Dupré. This culminated with Damase winning the

³⁰ Ibid.

³¹ <https://www.henry-lemoine.com/en/compositeurs/fiche/jean-michel-damase>

³² <http://www.chezdamase.com/> (Access November 23, 2015)

³³ Ibid.

first prize in composition with his *Quintet* (flute, harp, violin, viola, and cello) in 1947.

Damase also had success with his cantata *Et la belle se réveilla* where he won the Prix de Rome, when he was only nineteen.

During this time Damase's career as a pianist was also flourishing, he appeared as soloist in the Colonne and Conservatoire concerts and with the Orchestre National de la Radiodiffusion et Télévision Française (l'ORTF).

Damase's professional career as a pianist culminated with him receiving the Grand Prix du Disque for making the first completed recording of Fauré's Nocturnes and Barcaroles. After this award Damase decided to devote himself completely to composition, never quitting the piano, but changing his focus. Damase became very successful as a professional composer being awarded the Grand Prix Musical de la SACD (Society of Dramatic Authors and Composers) and the Grand Prix de la Ville Paris. Alongside Damase's extravagant careers as a performer and composer, Damase also was resident conductor at the Grand Théâtre in Bordeaux in the 1970s where several of his works were performed.³⁴

³⁴Anne Girardot, "Damase, Jean-Michel" Grove Music Online/Oxford Music Online. Oxford University Press (accessed November 26, 2015)

Score analysis with commentary

I. *Blue Dawn*

The first movement of *A Romance of Orcia*, titled “*Blue Dawn*,” is marked Moderato in 6/8 meter and can be seen as the prelude of Uebayashi’s whole work. The key signature is two sharps and the music is written with diatonic scales, however, the frequent shifting of chords and non-traditional use of harmonic progressions result in tonal ambiguity, implying bitonality or modal-like music. The form of this movement is ABA with a flute cadenza. (Table 3.1) There is no big contrast between sections, which means the motivic development is very subtle. While the flute theme is more stationary, the chord changes, bass movement, countermelody in the piano, and the arch of dynamic variations propels the music in this movement.

Table 3.1 Form of *Blue Dawn*

Section	A			B			A		Cadenza	Coda
Letter		B	C	D	G	J	K	M	N	O
Measure	1	35	53	60	100	124	132	150	158	176
Motive	A	A'	T	B	B'	T	A	T	B+A	A''
Key	b/D	b	--	e/G	C	--	c	--	--	F#

In the beginning, two chords (G major seventh and A major triad) are broken into arpeggiated sixteenth notes running back and forth on the piano, generating a static flow. (Example 3.1.1) This pattern is used throughout the entire movement, except in the flute cadenza, creating a rhythmic consistency. The interest found in this movement then comes from the changing of chord qualities. The opening chords can be regarded as the IV 7 and V in D Major, while the flute theme is in B minor, representing one of Uebayashi’s

compositional styles – bitonality. The binary composition also can be seen in rhythm, where the flute and piano’s right hand play in 6/8 and the left hand hints at being in 2/4.



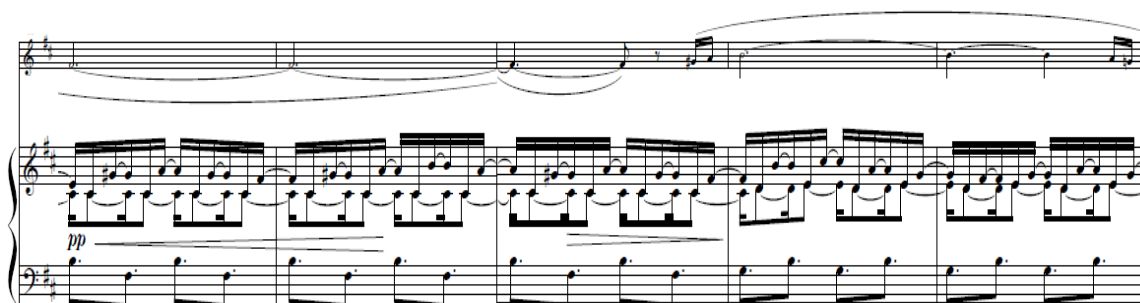
Example 3.1.1, mm. 1-4: piano accompaniment

The flute line throughout this work is mostly stepwise, focusing on one or two notes. Rather than an obvious melody the theme is mostly a prolongation of a few center notes, labeled theme A. Take the first presentation of the theme A for example, the center notes in mm. 3-28 are B and F sharp. (Example 3.1.2)



Example 3.1.2, mm. 3-16: theme A

During this section the melodic interest does not occur in the flute, but in the countermelody in the piano’s right hand, where the higher notes on the off beats are always tied to the downbeats, which shapes the music. (Example 3.1.3) When piano plays alone, the melody is presented more vividly in a higher tessitura, labeled theme T (Example 3.1.4)



Example 3.1.3, mm. 13-17: countermelody on piano

Example 3.1.4, mm. 53-59: piano interlude, theme T

At [B], the use of the perfect fifth pedal and octave higher jump in the theme creates a richer sonority that allows both parts to become more active. The arch of the passage is built up from m. 35 on B and ended in m. 47 on F sharp. The intervals contained in this theme, seconds and fourth/fifth, are the essential motives in this movement. These intervals are derived from the first four notes of the piece, which will be utilized melodically and harmonically later.

Starting at [C], a quasi piano interlude, the bass in the piano becomes more active, joined by a new rhythmic motive on the flute – *hemiola* (Example 3.1.5), starting at [D] labeled section B. This is a climbing passage in a whole tone scale, beginning on E (m. 60),

to F sharp (m. 66), G sharp (m. 68), B flat (m. 77), and C sharp (m. 80) all through a crescendo, then finally closes on F sharp at [E]. The similar way is done in prolongation at [G] (mm. 100-128), except the dynamic does not drop down in the end but crescendo to the next climax at [K], recapitulating theme A in G minor. Then the theme is repeated a fifth lower in C minor in m. 140 that ends on descending fifth gesture to F in m. 150.



Example 3.1.5, mm. 60-84: theme B, whole tone scale

After a small piano interlude (theme T), the flute cadenza starts in m. 158. Again, the structure of the cadenza is an ascending whole tone scale with a descending fifth closure. This section begins on E (m. 158), moving up the whole tone scale to F sharp (m. 161), G sharp (m. 164), A sharp (m. 166), C (m. 168) and D (m. 173), then stopping on G (m. 175) (Example 3.1.6).

After the flute cadenza, the last part of the movement recalls the music from the beginning through common texture. However, the piano accompaniment is set on the tonic triad of F sharp with the passing VI₇, and the flute theme is centered on C sharp (example 3.1.7 and 3.1.8), creating the same tonal center: F sharp major in two voices instead of the bitonality seen in the beginning.

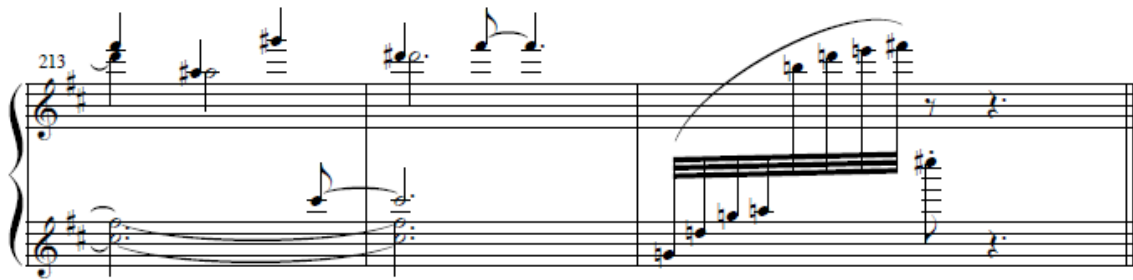
Example 3.1.6, mm. 159-176: flute cadenza

Example 3.1.7, mm. 176-177

Example 3.1.8, mm. 178-190

Toward the end of the movement, the flute theme loses rhythm intensity and moves lower in its range, while the piano keeps its rhythmic integrity and ascends in its register until finally taking over the treble clef. The bass is written in open fifths (F sharp and C

sharp), gradually slowing down and finishing on the chord of C sharp/D sharp/F sharp, which comprised the vital motivic elements of the piece through the second and fourth/fifth intervals. This is also seen in the last 32nd notes of this movement, where Uebayashi used the Neapolitan chord in the arpeggio with the resolution tonic fifth on a very high C sharp, creating a special effect for the ending as if the music evaporate into the air. (Example 3.1.8)



Example 3.1.9, mm. 213-215

II. Piazza

The second movement is "*Piazza*," labeled Allegro composed in a clear rondo form in D major: ABACA (Table 3.2). There is an obvious influence of the Minimalism in this movement, with the endless repetition of patterns, static tonality and use of canons of irregular length. In general, the left hand in the piano plays a steady ostinato pattern, and the two upper voices, the flute and right hand of the piano, play a delightful uplifting motive in canon. This movement is based more on motivic patterns than melodies, except for a short theme in section C.

Table 3.2 Form of *Piazza*

Section	A	B	A	C	A
Letter		B	G	K	N
Measure	1	40	84	117	159
Motive	a	b	a	c+a	a
Key	D	Eb-E-G-Mod.	D	F-Ab-Db-C	D
Dynamic	p	p – mp – mf	pp < ff	p, mp < f	f -fff

In section A, the flute starts the motive joined by the piano one and half beat later. (Example 3.2.1) This canon weakens the meter of this movement, and subjugates the melody, however, the listener can still hear longer phrase because the bass and melody meet on the downbeat every eight bars. In m.17, the motive is extended by two sixteenth notes with accents and the canon is now repositioned to one beat apart instead of one and a half, which hurries the music toward the transitional passage.

Allegro (♩=130)

Example 3.2.1, mm. 1-4: motive a

The transition starts in m. 32, where the basic pattern was shortened from three-beat to two-beat, increasing the frequency of the repetition. (Example 3.2.2) The frequency then augments even more from one beat to half a beat apart until the glissando in m. 36. Here

the flute takes the line and leads to the unison in m. 38, with accents on the off-beats. The same technique is applied to the next transition in mm. 108-116.



Example 3.2.2, mm. 32-39: transition

Section B starts in E flat major, an unusual key relationship for a Rondo. Uebayashi, in this section, borrows small segments from section A and added new elements such as sextuplets and dotted pattern to create a new theme. (Example 3.2.3) While irregular values of rests were inserted within the patterns, section B is more playful and less intense.



Example 3.2.3, mm.40-45: motive b

The only lyrical theme presented in this movement appears in the flute during section C (mm. 117-137). The piano stays pattern-oriented, by integrating the same intervallic motive from the beginning in continuous sixteenth notes in the right hand, and in the ostinato bass. (Example 3.3.4) Even the key signature stays in one flat, however, the tonality is ambiguous in section C. For example, while the ostinato suggests F major, the

theme in the flute hints at C major due to the lack of F. The case of tonic and dominant keys played simultaneously also can be seen in m. 125, where the ostinato is in A flat major but the melody alludes to E flat major, then A major/E major in m. 131. The modulation is done by adding the accidentals throughout the section instead of changing the actual key.



Example 3.2.4, mm. 117-123: motive c

III. *Getting Dark*

The third movement is entitled “Getting Dark” is in ternary form (Table 3.3), marked Andante in 3/4. The outer sections of this movement stay in 3/4 with a clear setting of flute melody with piano accompaniment, while the inner section is written in mix meter in a Gregorian chant like style for both voices.

Table 3.3 Form of Getting Dark

Section	A		B		C	
Letter		C	D	G	J	K
Measure	1	33	55	99	119	133
Theme	A	A'	B(unison)	B(canon)	A+B	A'
Key	C Maj.	d – c	d – g	d – g – d	g	c – f – C
Dynamic	p <>	pp	p– pp– ppp– p	mp – f	ff > mp	p < f > p

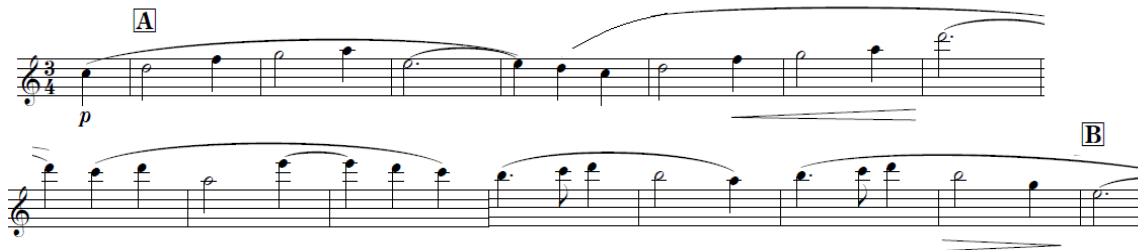
The eight-bar introduction by the piano sets up the atmosphere for section A, easy and elegant. The piano plays accompanimental eighth-note in the left hand that always

starts with F-C on the downbeat for fourteen measures. (Example 3.3.1) The simple ostinato makes the music peaceful and allows the right hand countermelody to be in dialogue with the flute melody.



Example 3.3.1, mm. 1-5: piano introduction

The flute begins in m. 8, with four bars phrases divided up by legato lines, creating an arch-like tune for sixteen-bars, labeled theme A. (Example 3.3.2)



Example 3.3.2, mm. 8-23: theme A

In section B (m. 55), the Gregorian chant-like theme is first introduced in the piano's right hand. This new theme consists of three motives (labeled theme B and motive a, b, c), which are presented in unison by both instruments in mixed meters. (Example 3.3.2) The music here becomes more calm and serene with the theme being reminiscent of the "Dies Irae," (Example 3.3.3) by sharing a similar yet not exact melodic contour.



Example 3.3.3, theme B (a: mm. 68-75, b: mm. 75-80, c: mm. 81-87)

Seq. 1.

D I-es írae, dí-es ílla, Sólvét saéclum in favílla :

Téste Dávid cum Sibýlla. Quántus trémor est futúrus,

Example 3.3.4, Dies Irae

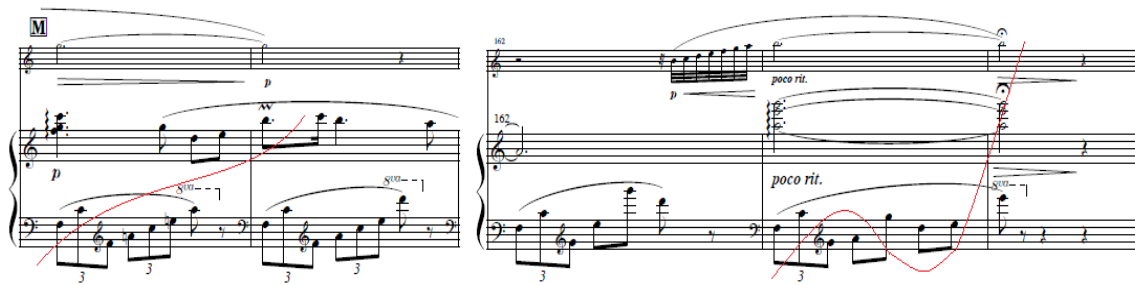
In the second half of section B (m. 99), theme B is written in canon for both instruments.

The piano starts with motive a and flute joins a bar later with motive b. The texture grows here by the addition of a second voice on piano and accents on the flute. This section is built up by the use of a crescendo that leads to the climax of the movement at section C.

Section C is comprised of the motives from the previous two sections. While the flute line is continuing with theme B in m. 119, theme A comes back in the piano's right hand in a different key and with different articulations. (Example 3.3.5)

Example 3.3.5, mm. 119-122, theme A and theme B in section C

At this point the music becomes more active and exciting by the constant sixteenth note accompaniment combined with flourishing melismas in the countermelody. In m. 130, the music starts to diminuendo, where the motions of both instruments slow down into the last part of section C. The music calms down when the flute returns back to theme A' in *pp* in m. 135. Once the flute finishes its line the piano recalls a motive from the very beginning in m.157, which is then repeated as closing material in the last two measures of this movement. (Example 3.3.6)



Example 3.3.6, mm. 157-158, 162-164 beginning and final motive

IV. Passing

The last movement entitled “Passing” is marked Allegro in 2/4. The overall structure is a palindrome with a short introduction: A-T-B-T-A-T-B-T-A (Table 3.4). Uebayashi evokes a feeling of passing, like the title suggests, through her use of motives and themes that sequence through many different keys. This passing motion allows for the movement not to be set in a traditional tonality, except for a relatively b minor-focus whenever theme A is presented.

Table 3.4 Form of *Passing*

Section	Intro	A	T	B	T	A	T	B	T	A
Letter		A	C	D	E	F	H	J	K	M
Measure	1	19	47	63	79	95	123	131	145	179
Theme	PR	A A'	T	B	T	A A'	T'	B	T	A
Key	(B)	b-C	--	C/F	--	b-C	--	A/D	--	f-b
Dynamic	p	mf	mp	mp	f	mf	f	mp	p	ff

The essential motives of this movement are revealed in the piano introduction. The first rhythmic motive is in the right hand of the piano where it repeats the same triplet pattern throughout the introduction. The next motive is seen in the piano's left hand where a ten-note row can be seen: A#-G#-C#-B-A#-D#-C#-F#-B-C# (Example 3.4.1), this row is repeated four times in different rhythm patterns in the introduction, labeled prime row. After the repetitions of the prime row, Uebayashi uses the different segments as intervallic and rhythmic motives to develop three different themes used in this movement.

**Example 3.4.1, mm.1-6: motives in introduction**

After the introduction the piano expands the first motive, the triplet pattern, to a quintuplet pattern in the right hand labeled section A. The first theme of this movement enters in m. 23 in the flute. Here the theme played by the flute is derived from a segment of the prime row in retrograde, (B-F#-C#-D), which is labeled theme A. (Example 3.4.3) All three reiterations of section A include theme A in b minor, however, only the first two continue and modulate to C Major, which are labeled Theme A' (Example 3.4.4).

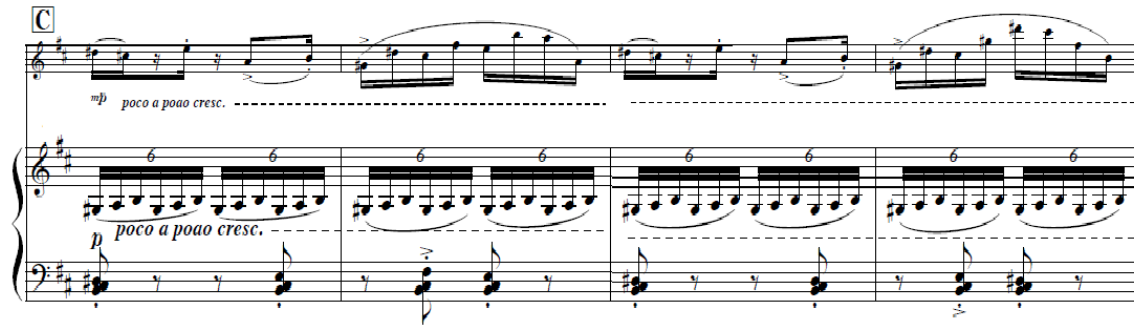


Example 3.4.2, mm. 23-31: theme A



Example 3.4.3, mm. 33-36: theme A'

The main difference of this movement to the previous ones is Uebabyshi's use of the transition sections, specifically the frequency of which they occur. Throughout this movement most the transitions consist of the same two motives yet all have their own distinct characteristics, all labeled section T. The first appearance of section T starts in m. 47, where the flute begins the first common motive, labeled theme T (Example 3.4.4). Melodically, theme T is borrowed from the last five notes of the prime row. The first two notes are in the original key, but the last three are transposed down a whole step. Throughout this transition section Uebayashi creates interest in this theme by modulating the sequence in series of whole steps up: c# (m. 47)–d# (m. 51)–f (m. 55)–g (m. 57). The other motive that surfaces from this transition is the rhythmic pattern located in the piano left hand, labeled motive T. (Example 3.4.4)



Example 3.4.4, mm. 47-50: theme T (flute) and motive T (bass rhythm)

As mentioned earlier each subsequent transition is made up of the same material, however, with different characteristics. In the second appearance the transition takes on a different character by having theme T and motive T exchange voices starting in m. 79.

(Example 3.4.5)



Example 3.4.5, mm. 79-82: motive T and theme T in 2nd transition

The third transition is the exception where theme T is not used. This forces motive T to stand out as the rhythmic interest in mm. 123-130. (Example 3.4.6)

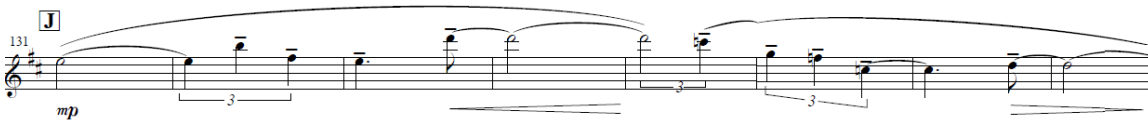


Example 3.4.6, mm. 123-126: motive T in 3rd transition

Contrasting to sections A and T, the only lyrical passages seen in this movement appears next, labeled section B. In both appearances of section B (m. 63 and m. 131), the new thematic material, written in the flute part, is labeled theme B and theme B'. (Example 3.4.7 and 3.4.8) Theme B is made up of pentatonic scales that start in C that sequence down to B flat. This is again used in theme B', however, the sequence goes from D to F.



Example 3.4.7, mm. 63-69: theme B



Example 3.4.8, mm. 131-138: theme B'

In terms of overall tonality in theme B Uebayashi creates bitonality by having the piano play in F major moving to Eb major while the melody is in C pentatonic moving to B flat pentatonic, a relation of tonic to dominate heard between both voices. This bitonality is also heard in theme B' where the piano moves down a whole step every two bars while the flute only moves from D to F creating many different relationships instead of one fixed relation like in theme B.

Besides the melodic characteristics, the rhythmic motives also appear to be more apparent than previous sections. This is due to the constant shifting between duple and triple in the flute part and the rhythmic tension heard from this shifting over the consistent sixteenth notes in the accompaniment. The differences between the rhythms in theme B versus B' is the elongation of the flute triplet in theme B', which creates less rhythmic tension than before.

A Romance of Orcia is one of Uebayashi's earlier solo flute works, where one can learn the composer's general style and discover her unique use of thematic and harmonic language. Through the analysis of *A Romance of Orcia*, the overarching idea that is present in all the movements is her use of small motives. These short and simple motives composed of rhythmic and melodic elements are presented early in each section and end up being the building blocks for Uebayashi's structure of each movement.

The music of *A Romance of Orcia* overall sounds very tonal and is based on well-structured forms. The themes throughout are always written in diatonic or pentatonic scales, but the scheme is often moving in a whole tone progression. Moreover, Uebayashi's harmonic idiom that is seen through her use of traditional tonality that is more focused on the dominant, switching with non-functional harmony or bitonality. This creates music that sounds very simple, yet has many color changes, which seem to be the predominant characteristics of early Uebayashi's flute compositions.

CHAPTER IV: FLUTE SONATE

Compositional Inspiration

The *Sonate* for flute and piano was written in 2002-2003, dedicated to Jean Ferrandis and Emile Naoumoff. In June 1999, Ferrandis heard Uebayashi's music for the first time in a concert in Paris. He really liked her music but he did not reach Uebayashi to ask for a commission until one year later. Uebayashi was very surprised about his request and felt awkward, since she has never accepted a commission from a person she did not know. However, after listening to Ferrandis' unpublished CD "Music by Schubert", Uebayashi was stunned by the music of Ferrandis and Naoumoff. Uebayashi started attending Ferrandis and Naoumoff's concerts, which actually motivated her to compose for them.³⁵ The first piece dedicated to Ferrandis is "*Au delà du Temps*" (Transcending time) for two flutes and piano. In the program notes, Uebayashi described her impression of the music by Ferrandis and Naoumoff:

"In my mind, I only discovered the real Jean Ferrandis when he performed the sonata "Arpegione" with pianist Emile Naoumoff. The very soft, fine "pianissimo", akin to the glass work; a passionately eloquent and fiery "forte", the instruments singing with gentle, tender-hearted elegance, and above all the ultimately joyful "Allegro" I was able to set to work and composing "Transcending time.""³⁶

³⁵Uebayashi, interviewed by author in Chicago, IL, August 9, 2014.

³⁶Yuko Uebayashi, *L'œuvres pour flute*, EuropéArt: Intégral distribution CD, 2007.

Flutist – Jean Ferrandis

“It is Pan himself!” these were the words spoken by Leonard Bernstein upon hearing Jean Ferrandis’s performance of the Adagio from Mozart’s D major concerto.³⁷ Jean Ferrandis, a French flutist, won numerous international competitions such as Munich, Maria Canals in Barcelona, Young Concert Artists in New York, and was also awarded the grand prize at the 1986 Prague Spring Festival International Flute Competition. He graduated with the first prize from the Lyon Conservatoire, where he studied with Maxence Larrieu in 1985.

“Jean always has love in his heart.” said Uebayashi. What Uebayashi found most inspiring about Ferrandis was that his music is always connected to humanity, joy, sadness, passion or tenderness, he could sing an eloquent and fiery “forte” or a very soft and fine “pianissimo.”³⁸ His performance is full of imagination and the affection is so direct to the audience. Most important of all, the warmth of Ferrandis’ playing touches people’s heart. “Every time I hear Jean Ferrandis, I actually forget he’s playing the flute. For me, only his music exists. The charm, richness and variety of his expression immediately fill me with happiness. He ceaselessly speaks to me; he smiles, suffers, questions and uses tenderness to console.”³⁹ To Uebayashi, Ferrandis is more than just a flutist but is a real musician. “This sonata was his gift to me”, said Uebayashi.

³⁷Arièle Butaux, Jean Ferrandis Biography, Jean Ferrandis Official Website.
http://jean.ferrandis.free.fr/bio_eng.htm (accessed August 6 2015)

³⁸Yuko Uebayashi, *L'œuvres pour flute*.

³⁹Ibid.

Pianist – Emile Naoumoff

Born in Sofia, Bulgaria, Emile Naoumoff was regarded as a musical prodigy at age five, first as a pianist and soon after in composition. At age seven, he became the last pupil of Nadia Boulanger, who referred him as "the gift of my old age." Boulanger arranged for Naoumoff to work many famous conductors, pianists, and composers, which lead to Lord Menuhin conducting the premiere of Naoumoff's first piano concerto. Naoumoff performed this piece as the soloist when he was ten years old.⁴⁰ Recently, Naoumoff wrote a book titled "*My Chronicles with Nadia Boulanger*", which was translated into English by Gregory Martin. It can be downloaded in his official website.

As a composer Naoumoff signed with the music publisher "Schott, Mainz" at age nineteen and became the youngest composer on their roster. He composed over 60 opuses released on 43 CDs.⁴¹

Naoumoff has collaborated with world-renowned musicians such as Jean-Pierre Rampal, Gerard Souzay, Yo-Yo Ma, Gary Hoffman, Olivier Charlier, Patrice Fontanarosa, Regis Pasquier, Philippe Graffin, Philippe Bernold, Gerard Caussé, Dominique de Williencourt and the Fine Arts Quartet. The highlights of his performing career include a Grieg Concerto with the Los Angeles Philharmonic at the Hollywood Bowl, and his own piano concerto version of Moussorgsky's Pictures at an Exhibition with the National Symphony Orchestra at the Kennedy Center in Washington D.C. under the baton of Mstislav Rostropovich. He has received numerous awards, including the Médaille d'honneur de Paris, an honor bestowed upon him by Jacques Chirac, and the Prix de Composition de

⁴⁰Emile Naoumoff Biography. <http://www.emilenaoumoff.com/> (accessed August 11, 2015)

⁴¹Union Of The Bulgarian Composers. <http://www.ubc-bg.com/en/composer/82> (accessed Oct 5, 2015)

l'académie des Beaux Arts. Naoumoff has been a professor at Indiana University Jacobs School of Music since 1998.

When Uebayashi decided to compose the *Sonate*, what actually inspired her to write specifically for Naoumoff can be found in one of her sayings, “I really love his pianissimo which evokes distant, peaceful world that could even be described as chaste yet tinged with melancholy.”⁴² Uebayashi describes Naoumoff playing as if he is in musical heaven, surrounded by a throng of invisible archangels, listening to their celestial song. “He seems to experience true happiness when he plays. He makes me forget the daily grind, takes me away from the all too real world, transporting me into his musical paradise. Emile Naoumoff lightens my heart.”⁴³

Naoumoff and Uebayashi’s relationship grew to include a transcription of *Town light* (1997), originally for flute orchestra to two flutes and piano. Naoumoff also transcribed the excerpt of this piece himself and performed the solo piano version in Benefit Concert for Japan at Indiana University. The most recent activity was in 2016 January, Naoumoff recorded *Town light* with flautists Carol Wincenc and Tanya Witek in New York.

Conception

“Throughout the four movements, my guiding mantra was to stay true to myself and my music.”⁴⁴ This was what Uebayashi described about her first flute piece ever composed without a programmatic title or any image in her mind. In order to compose she had to

⁴²Yuko Uebayashi, *L'œuvres pour flute*.

⁴³Ibid.

⁴⁴Ibid.

explore herself and dig out the emotion instead of her usual method of relying on an image. Uebayashi started to work in September 2002 and finished in January 2003.

The *Sonate* consists of four movements: starting with a tender and sentimental slow introduction, the first movement, Allegro Moderato, alternates between two themes; the Presto, second movement, is reminiscent of a scherzo, featuring the contrast of playful staccato and virtuosic legato; the third movement, which evokes the feelings of a song, is graceful and calm; and the vibrant fourth movement is an energetic rondo.

Premiere

The first movement was entitled “*Piece*” and first performed on December 13th, 2002 at Indiana University, Bloomington, United States.

The world premiere of the entire piece was in February 2003 in Paris.

Score Analysis with Commentary

In this sonata, the general advice from Uebayashi is to follow the dynamic instruction faithfully and be aware of the color changes. The control of true pianissimo and keeping the support of fortissimo could be a big challenge for most flutists due to multiple reasons, such as technique difficulties or register tendencies on the flute. The flutist has to be very thoughtful of the potential issues and compensate in order to achieve the ideal dynamic plan. Besides presenting in different volume, the flutist also has to express emotions within to strengthen the dynamics musically.

Color change is closely related to the awareness of piano part, or the harmony. Both performers have to be extremely sensitive to the color change and agree with the musical

flow. Next, the commentary on each movement will be provided based on coaching from Uebayashi, Ferrandis and Naoumoff, to give performance practice suggestions for flutists. Throughout this analysis there will be performance practice advice intermixed within the analysis.

I. *Lento – Allegro moderato*

Starting with a tender and sentimental slow introduction, the first movement, Allegro Moderato, alternates between a melodic wave with great expression and a soft and still second theme in the typical sonata form. (Table 4.1)

Table 4.1 First Movement Form: *Lento – Allegro moderato*

Section	Introduction	Exposition		
Letter		B	F	I
Measure	1-19	20-40	60-77	86
Theme	Intro theme	1 st theme	2 nd theme	Closing theme
Key	c# min – G Maj	c# minor	E Major – modulations	
Tempo	Lento	Allegro	Tranquillo	
Quarter note	72	120	76	96

Section	Development					
Letter	J	K	L	M	O	P
Measure	97	108	121	137	149	165
Theme	1 st + 2 nd	1 st T	2 nd T	2	1 st theme	
Key	c# min	Mod.	Eb Maj	c minor	Modulation	
Tempo	Calme	Allegro		Un poco meno mosso		
Quartet note	72	120		96	120	

Section	Recapitulation		
Letter	Q	R	S
Measure	181	190	202
Theme	Intro theme	2 nd Theme	
Key	C minor	E Major	Eb Maj. – C# min
Tempo	Meno mosso	Tranquillo a Tempo	
Quarter note	76		

The Lento introduction reveals these essential motives throughout this sonata. They are broken down into three categories; melodic, rhythmic and harmonic, each category having several subcategories within (Example 4.1.1 A):

Melodic motives: A) up-fourth motive B) turn-around motive C) upward five-note motive D) second down and fifth up motive (comes from the harmonic motive)

Rhythmic motives: A) dotted pattern motive B) four eighths and a quarter note motive C) syncopation motive

Harmonic motives: A) major triad with second B) tertian chord with second

The image displays a musical score for the first seven measures of a piece, marked 'Lento' with a tempo of 72. The score is written for piano and flute. Motives are identified and labeled as follows:

- Melodic motives (red circles):**
 - A: Up-fourth motive (measures 1-2).
 - B: Turn-around motive (measures 3-4).
 - C: Upward five-note motive (measure 5).
 - D: Second down and fifth up motive (measure 6).
- Rhythmic motives (blue squares):**
 - A: Dotted pattern motive (measures 1-2).
 - B: Four eighths and a quarter note motive (measures 3-4).
 - C: Syncopation motive (measures 5-6).
- Harmonic motives (green arrows):**
 - A: Major triad with second (measures 1-2).
 - B: Tertian chord with second (measures 3-4).

The score includes dynamic markings: *mp* (mezzo-piano) at measure 1, *mf* (mezzo-forte) at measure 3, and *pp* (pianissimo) at measure 6. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Example 4.1.1, mm.1-7

The above diagram shows the themes that will be used throughout the first movement of this Sonata and will be referred back to when they appear later on in the work. As far as performance practice ideas for the opening phrase, the flutist needs to adhere to the dynamics deliberately. (Example 4.1.2) The forte to true pianissimo must be done in one

bar (m. 3), the flute has to show *f*, *pp* and *mf* along with crescendo and diminuendo within five measures.



Example 4.1.2, mm. 3-7: flute opening phrase

Keeping the pianissimo is crucial, especially in m. 18 that the high D on the flute needs to be as quiet as possible. The performer has to follow the dynamic instruction faithfully, and avoid adding crescendo or diminuendo when it is not on the page and foresee possible unintentional dynamic changes due to tendencies of the instrument. However, the crescendo leading to the first theme in m. 19 could be delayed for a better effect, because of the descending line and the natural tendency to get softer. (Example 4.1.3)



Example 4.1.3, mm. 17-21

In terms of color change, the G sharp moving from m. 3 to m. 4 should be played differently based on the harmonies (A# half-diminished seventh to D major seventh). Another example is mm. 11-12 (E minor triad to A flat major seventh), except it is under a tie (Example 4.1.4). Be aware of not taking too much time in this example, keeping the flow of the music constant, and only changing the tone color.



Example 4.1.4, mm. 3-4 and mm. 11-12: color change under the same note

Exposition

After the introduction of the first theme appears in m. 20, the motives (melodic and rhythmic A and B) comprised from the introduction. For this melody it is the composer's suggestion that the flutist should sing the melody freely and show the different levels of dynamics in each phrase. (Example 4.1.5) In m. 29, the flute starts to pass the melody and interact with the piano. In the climax of the first section, keep mm. 48-51 fortissimo until the pianist takes over the line.



Example 4.1.5, mm. 20-28: first theme

The erratum: mm. 22-23, the first two notes of the 16th note patterns on the piano should start with A – a instead of c sharp – g sharp.

In contrast to the first theme, Uebayashi wants the second theme to stay soft and still. (Example 4.1.6) The shape of the second theme has to be flat, which means the dynamics should not be affected by the contour of melody.



Example 4.1.6, mm. 60-67: second theme

The composer's idea here is for the music to stay calm, feeling the pain deeply inside but not showing the suffering through musical expression. This should be done by having steady control of the airstream speed. This calmness needs to be sustained throughout mm. 60-77, where the crescendo and dynamic rise up to forte only change the volume, but the character of this section needs to stay the same. The music changes styles starting from the bridge in m. 78, where *mp* quarter note=76 crescendoing and accelerating to *forte* quarter note=96. This section needs to be worked on with the pianist to keep the balance until the last climax of the Exposition in m. 86. After this climax Uebayashi suggested in mm. 88-90, adding a crescendos to the long tone (high E) to keep the intensity of the music (Example 4.1.7); same suggestion should be applied to mm. 166-167 and mm. 171-172. If the added crescendo causes problems with breath support, the flutist can take a breath before the high A sharp in m. 87 if needed to keep the energy.



Example 4.1.7, mm. 86-90: flute part

Development

After the climax of this section we move on to the middle section, which is labeled *Calme* in m. 97. Uebayashi mixed the previous themes so that the first theme is played in the same style as the second theme. (Example 4.1.8)



Example 4.1.8, mm. 97-102: mixed theme

There is a sudden tempo change in m. 108, where the motive from the first theme is written out in the right hand of the piano in sequences, in a scherzo-like style with staccato triplets as countermelodies. (Example 4.1.9) The advice for the performers is to focus on the structure of the phrase, and to unify the degree of crescendo and diminuendo so both instruments are doing the same level of dynamics.



Example 4.1.9, mm. 108-111: first theme in Scherzo style

In m. 121, the texture is changed by the use of different articulation and complex rhythms on both instruments. (Example 4.1.10) The long legato line and two against three feel give

fullness to the sound and propel the music forward. Here the melodic motive is taken from the second theme but the feeling is like the first theme, happy and forward.



Example 4.1.10, mm. 121-124: second theme in the style of 1st theme

The next issue the flutist may encounter is where to breathe. For Uebayashi, breathing is not a big concern most of the time. She prefers the flutist to keep the dynamic and energy, take an extra breath if needed. Here are some breathing options suggested by the composer: in m. 125 breathing before the high A on the first beat is better than before the C on the fourth beat; in m. 136 breathing before the high F is better than breathing in m. 137 before the G, but ideally make mm. 134-138 in one breath (Example 4.1.11).



Example 4.1.11, mm. 121-138: breathing suggestion

In m. 137, both tempo and dynamics suddenly drop down; the music here is about the tenderness and making the audience comfortable through the dialogue between flute and piano. (Example 4.1.12)



Example 4.1.12, mm.137-142

This section then transits to the bridge starting in m. 145 that leads to the climax in m. 165. The first four bars of the bridge the performers need a good plan for the accelerando that then continuing through the sequences and a crescendo that builds up to the climax.

Recapitulation

The last section of the first movement recalls the theme from the introduction, but in C minor, a half-step lower. During the sequence of this section the theme transposes downwards instead of upwards like the opening theme does to close the section. (Example 4.1.13)



Example 4.1.13, mm. 181-184

In m. 190, we get a reoccurrence of the second theme but with slightly different feeling, where the melody wants to grow, but can never quite grow. The music here is like a distant memory, and the dynamic plan has been changed to stay mostly pianissimo with occasional hairpin crescendos. Up until this point the flute melody is reminiscent of a faraway atmosphere, but in m. 207, the flute line brings the audience back to the present with hope.

(Example 4.1.14) Harmonically, this is seen through the music moving from C minor (m. 206) to F sharp major (m. 208). During this section the flutist can differentiate the E flat in m. 213 and D sharp in m. 214, by adding the left hand index finger (harmonic fingering) to help the color change from being the note of half-diminished seventh chord to floating on top of A major triad.

Example 4.1.14, mm. 206-215

II. Presto

The second movement is a scherzo in binary form, starting in A minor and ending in A major. The flute and the piano simply play on E in a dialogue for the first four measures, introducing the lightness and playful mood throughout the entire movement. (Example 4.2.1) E is the center note throughout the entire movement. As the common tone of the starting and ending keys (dominant), E makes the transitioning between minor and major smoother.



Example 4.2.1, mm. 1-5

The binary form of this movement is in ABAB form (Table 4.2). The motive in section A features staccato sixteenth and eighth notes, in a minor. (Example 4.2.2) The motive in section B is consistent running sixteenth notes, mostly stepwise with circling motion, in C Major. (Example 4.2.3)

Table 4.2 Second Movement Form: *Presto*

Section	A	B		A		B
Letter	A	E	G	I	L	M
Measure	5	66	82	113	159	180
Motive	a-staccato	b-legato	a+b	a	c	b
Key	a minor	C Major	Mod.	a min	Gb Maj.	C Maj- A Maj
Dynamic	p	ff	f	pp	mf	mf



Example 4.2.2, mm. 6-9: motive A



Example 4.2.3, mm. 66-73: motive B

The most important thing of the second movement is keeping the tempo. From the composer's perspective, performers might choose different tempi based on their abilities, from quarter note = 84-100, could go either slower or faster. Uebayashi would not mind if the tempo is not played as marked only if the flutist can keep the beat steady.

The range of the movement is from pianissimo to fortissimo. Since there is such a wide spectrum of dynamics, I would suggest the flutist to think each marking as a different layer in the hierarchy of dynamics. Flutists also need to pay close attention to the unevenness of dynamic caused by instrument tendencies, such as register differences or interval leaps. For instance, the motive in section B should stay fortissimo, even though the melody line moves up and down the register. The flutists needs to keep the dynamic constant to give contrast to the previous motive in section A. (See above Example 4.2.3) Another example is the forte in m. 167, where the dynamic has to be sustained for four measures (Example 4.2.4). The natural tendencies for this passage would be to diminuendo, but I would do a little crescendo to make this phrase sound like the same forte throughout.



Example 4.2.4, mm. 166-170

The accents have to be exaggerated in both the flute and piano parts. Do not allow the accents on weak-beats to change the tempo.

Articulation is another challenge for the flutist in the second movement. The major issues will be having a clear staccato and having a smooth legato in different registers. For staccato, keep the notes short and light in every dynamic level. To avoid cracking the high E during this section, the flutist should lift up the right hand pinky to help the articulation. In the legato sections of this piece, the flutist should focus on breath support and smooth fast fingering.

Last, there are some passages with potential issues such as dragging or alignment problems due to the rhythmic challenges or technique difficulties. These include; 1) the flute and piano canon at [G], and 2) the transition to [K], both sections will require extra attention from both performers. (Example 4.2.5 and 4.2.6)



Example 4.2.5, mm. 82-90



Example 4.2.6, mm. 136-144

III. *Calmato*

The third movement is *Calmato* in 6/4 with five flats implying D flat Major. Uebayashi suggested that the performer think in a slow two rather than a fast six beat. This will create the relaxed feeling Uebayashi wants without the music being too slow. One special note from Uebayashi, if the third movement was programmed independently, the tempo could be played slower than marked as the performer wishes. Otherwise, the composer prefers to keep the tempo to be quarter note equals 96, to present the music like an aria.

The third movement is in a ternary form (ABA') (Table 4.3). In the section A, the flute and the piano play two different themes simultaneously which will be exchanged in the section A'. The piano starts the theme A in *mp* (Example 4.3.1), with the flute joining in with theme B in m. 5 (Example 4.3.2). The dynamic marking in the flute part is an error: it should be *mp* not *p*. The first chord in the piano sets up the essential motive for this entire movement melodically and harmonically – this interval of perfect fifth and major second is derived from the harmonic material seen in the introduction of the first movement. When the chord is unfolded horizontally, the same intervals are used in both theme A and theme B.

Table 4.3 Third Movement Form: *Calmato*

Section	A			B				A		
Letter	A	B	C	D	E	F	G	H	I	J
Measure	1	13	23	27	39	47	59	64	72	87
Theme-Flute	B	A		C	A'		A+B	A	A'	A
Piano	A	B	A	C'	C''	B		B	A	A''
Key	DbM	C m		Mod	C#m	F m	BbM	DbM	Fm	Gm-fm
Dynamic	<i>mp</i>	<i>pp</i>	<i>p</i>	<i>pp</i> <	<i>ff</i>	<i>ff</i>	<i>pp</i>	<i>mp</i>	<i>pp</i> <	<i>p</i>

Calmato ♩ = 96

Example 4.3.1, mm. 1-4: theme A/ first chord

Example 4.3.2, mm. 5-8: theme B

Compared to section A, section B is more flowing through the use of eighth notes in stepwise motion. In m. 27 the flute begins a new theme in C minor with downward scale-like gestures, labeled Theme C (Example 4.3.3). The five-note motive is taken from the flute entrance in the first movement, in a retrograde form. One can see more clearly when it is transposed to C sharp minor in m. 32. (Example 4.3.4) Besides the active thematic development, the dynamic range is also expanded to fortissimo in section B.



Example 4.3.3, mm. 26-31: theme C



Example 4.3.4, mm.32 and Five-note motive from 1st movement

The phrasing follows the legato line. However, there are some breathing suggestions for the flutist in section B. For instance, do not take a breath on the bar-line between mm. 29-30, mm. 33-34, and mm. 35-36. Instead, take a breath after the downbeat of m. 31, m. 34 and m. 36. (Example 4.3.5)



Example 4.3.5, mm. 28-36: breathing suggestion

IV. *Allegro*

The fourth movement is in meter 4/4 in A major. The tempo marking is half note=72, but Uebayashi suggests performers to think in four rather than in two for the music intensity. In the original plan, there was only a two-bar introduction in the piano part before the flute entrance. Uebayashi wanted this movement to be *attacca* from the third movement. However, Ferrandis felt that there was not enough time to prepare himself, so Uebayashi added two more measures with a diminuendo in the introduction to set up the tempo and ambience.

The fourth movement is in a typical Rondo form: ABACA (Table 4.4)

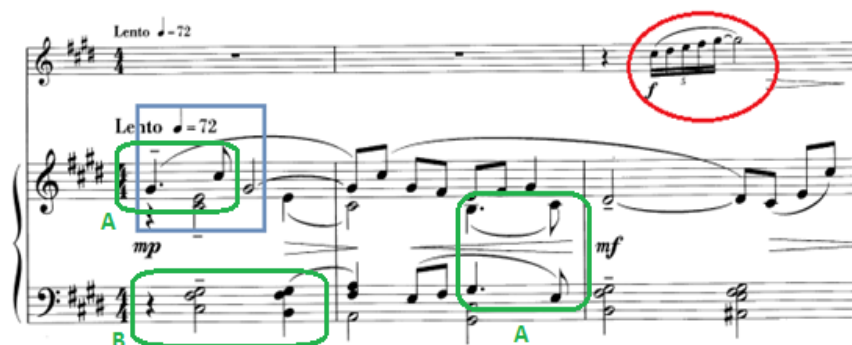
Table 4.4 Fourth Movement Form: *Allegro*

Section	A	B		A	C			A	Coda
Letter		C	E	F	H	J	K	M	O
Measure	1	37	56	71	103	131	158	176	196
Theme	a	a'	b	a	c	c'	c+c'	a	a/a''
Key	A Maj	a min	--	A Maj	a min	--	C Maj	A Maj	--A
Dynamic	mf/m p	p	ff/f	mf/mp	p	mp	f	mf/mp	mf<fff

In the principal theme, the scale-like five-note motive and ascending fourth intervals are the main melodic material for this section. These motives come from the melodic material from the introduction of the first movement. (Example 4.4.1)



Example 4.4.1 (A) mm. 4-5: principal Theme on Flute



(B) mm. 1-3: first movement

The two rhythmic motives (A) dotted figure (B) syncopation can be seen on both the flute theme and piano part (Example 4.4.1 and 4.4.2). These are derived from the first movement and developed throughout the last movement.



Example 4.4.2, mm. 1-3: rhythmic motives on piano

The principal theme is usually repeated in section A: the first time is flute only at *mf*; the second time the flute starts at *mp* and passes to the piano at *f*.

In section B, the theme is presented in canon on both instruments, in A minor. (Example 4.4.3) After the canon, the music continues to build up through crescendo sequencing until the arrival in m. 56. The erratum: the piano should play D flat instead of D natural in m. 16;

mm. 37–42, the piano should play F sharp instead of F natural; in m. 43, the piano should play the F natural as written.



Example 4.4.3, mm. 37-40: theme A' in section B

Another dynamic clarification is that the first eighth note in m. 53 on the flute, belonging to the previous phrase which should stay at *f*. (Example 4.4.4) This also applies to the piano, which can be seen in the score but is unclear on the flute part.



Example 4.4.4, mm. 52-56

Toward the end of section B, triplets are added in m. 58, labeled theme B. (Example 4.4.5). Subsequently, this motive is widely used in section C. In the transition to section C, Uebayashi relaxes the music by changing the articulation, decreasing the rhythmic intensity and by diminishing dynamics.



Example 4.4.5, mm. 58-60: theme B on flute

In section C, the piano keeps the same rhythmic pattern from the beginning with a lighter texture. The change in atmosphere in the accompaniment comes from the transition

from A major to A minor and the circular bass motive to the downward motion. During this accompaniment, the flute continues to develop the triplet motive. In m. 111, the right hand of piano starts to play in canon with the flute. Two melodies intertwined finally, reaching a unison on the third beat of m. 117. (Example 4.4.6)



Example 4.4.6, mm. 115-117

Here, Uebayashi wants the accented eighth note to be played very dry and sharp, same idea also applies to m. 119 and m. 120. The general style of section C is to keep the eighth notes short whether with accent or not, and to stop the music completely on the rest and restart after the silence. The erratum: from m. 121, the letters are off between the flute part and the score, and [I] is missing in the piano part. Letters in the flute part are correct. However, starting with the marked [J] in the piano part, all letters are off by one letter.

The middle part of section C starts from m. 131. The theme in this section is written in legato sequences that crescendo and lead to c minor in m. 158, the last part of section C. In this last section, Uebayashi integrated the thematic materials from the previous passages, including triplets, syncopations, eighth-note staccato, legato passages that cross the bar-line, and canons. (Example 4.4.7) Uebayashi continued this sections with a repetitive motive that ultimately leads to the final section A in m. 176. At the last

presentation of this section, the coda functions as the last climax, starting on the theme in G major in m. 196, moving to A flat in m. 202, and finally ending in A Major.



Example 4.4.7, mm.158-161: last part of section C

In summary, after studying this *Sonate*, one can truly learn the style of Uebayashi's music, and perceive the affection behind her musical language. From the compositional perspective, Uebayashi used the same motives throughout the piece. Nevertheless, each movement has its own characteristic: dolce, playful, sentimental, and spirited. This is done by Uebayashi's motivic development and transformation, where the motives were written in various sentiments with different colors. Even within her use of traditional musical forms, Uebayashi is able to compose her works upon her feelings through tuneful melodies and tonal harmonies, yet the only aim for Uebayashi is to express deep emotion.

The most significant part of this *Sonate*, however, is the integration of three different musical styles from Uebayashi, Ferrandis and Naoumoff, thus creating music that is more than just from the composer. From performer's perspectives, the difficulty of this sonata is very high, since it is personalized for two great musicians. Professional technique is required for both the flutist and pianist. Last but not least, this *Sonate* connects the composer, performers and audience together. The music goes further than the written

notes on the pages; the uniqueness comes from what the performers' understanding of the piece and how they wish to convey that to the listener. There is no absolutely right way to interpret this sonata. If the performers focus on the details and truly try to feel the music, the deep emotions Uebayashi wanted to portray will be faithfully reflected and delivered to the audience.

CHAPTER V: LE MOMENT DU CRISTAL

Conception

Composed in 2012, *Le Moment du Cristal* (クリスタルの時) is Uebayashi's latest work for solo flute and piano, and it was dedicated to Japanese flutist Seiya Ueno. The title gives some implications about the composer's intentions for the music to showcase Ueno's playing - pure as crystal and precious as time. This is a single-movement work about twelve minutes long, consisting of three sections with a cadenza before the last part.

The main reason Uebayashi was intrigued by Ueno's playing was his sparkling musicality and brilliant techniques that she first encountered hearing Ueno's playing at the Rampal Flute Competition. When Uebayashi heard Ueno again in a flute master class by Marina Piccinini in spring 2012, she decided compose a piece for him. At that time, Ueno was playing Bach and Prokofiev Sonata, and Puccinini made comments about his interpretation being too unsophisticated. On the contrary, Uebayashi was inspired by the unique musicality of Ueno, mainly his innocence, purity, passion and virtuosity of his playing. She was so prompted at that moment, so she composed *Le Moment du Cristal* as quickly as she could for Ueno at age 24. The piece suits his personality and makes him be himself.

It was urgent for Uebayashi to compose at that particular moment as to capture the young and talented Ueno. This accelerated type of compositional process is different from what she has done before. Uebayashi started composing in the middle of July and finished the piece in the end of August. Soon after, Ueno premiered in September and recorded in

April of next year. The process was trying to capture the moment Uebayashi wanted to portray.

The program note from the premier is as following:⁴⁵

The first time I heard Seiya perform was at the Rampal International Competition in 2008. Seiya's fully romantic style of playing strongly spoke to my mind, and never disappeared. After that, in Paris, I fortunately had the chance to hear Seiya perform again. His music is Seiya himself every time. It is not anything that comes from somewhere else. What a fresh sensitivity!! Everything vividly sparkles, and both sadness and happiness are way too beautiful!! And every time I listen, his playing changes.

Suddenly, lightening streaked across the sky. I wanted to compose music for current Seiya. By composing a piece that would compliment his playing, I wanted to get close to his young sensitivity, even just a little. At the same time, this piece was a challenge to myself if my music can resonate with his sensitivity.

I started composing this piece in the middle of July of 2012, and almost completed in the end of August. I feel like I'm empty after putting all my soul into the every corner of this piece. The present Seiya is just like "the moment of crystal."

My idea was, the piece would be three-part, and I hoped this music would have young passion, transitoriness, saltation, sadness, and every part of brilliance. After sunset, the west side of sky gets gentle pink in a moment. A silence of the end of a day and a feeling of rebirth of tomorrow will cross there. I hope you will feel something like that at the end of the piece.

Premiere

Flute - Seiya Ueno, Piano- Takaya Saono

Kioi Hall in Tokyo, Japan, September 2012

⁴⁵Seiya Ueno, *Digital Bird Suite*. Denon, Nippon Columbia, CD 2013.

Compositional Inspiration

Flutist – Seiya Ueno

Born in Tokyo in 1989, Ueno started playing the flute since the age of nine. He graduated from Tokyo Metropolitan High School of Music and Fine Arts, National University of Music and Fine Arts, and the Conservatoire National Supérieur de Musique de Paris. He studied with Yuko Yamada, Megumi Horie, Sabine Seyfert, Kazuo Tachikawa, Chang-Kook Kim, Philippe Bernold, Vincent Lucas and Sophie Cherrier.

Seiya Ueno performed the Reinecke Concerto with Orchestre National d'Ile de France after winning the 2008 Jean-Pierre Rampal competition. He has also appeared as soloist with Tokyo Symphony Orchestra, Czech Philharmonic Octet, and New Japan Philharmonic. Ueno has recorded three compact discs: Kaleidoscope (2012), digital Bird Suite (2013) and Into Love (2015), released by Denon, Nippon Columbia Co. Ueno is currently in Munich, and continues to perform in France, Japan, and many other countries throughout Europe and Asia. Recently, Ueno gave debut recitals at Kennedy Center Terrace Theater and Carnegie hall in October 2015.

Score analysis with commentary

The overall structure of *Le Moment de Cristal* is broken down into three sections with a cadenza. The first is section A (*Moderato*), the second is section B (*Allegro*) slowing down to the flute cadenza, and back to *Tempo primo* for section C. The tonal plan of the work starts in E minor and ends in E major with section B quickly switching between major and minor keys. This was done without the use of traditional key signature and functional

harmony. Instead, Uebayashi put accidentals on the notes. In addition, the use of drones on the piano helps set up the tonal background, and the downward stepwise movement in the bass directs the music flow and changes the color of the work.

Table 5.1 Structure

Section	A			B			Cad.	C	
Measure	1	32	70	102	143	180	237	269	317
Letter		C	G	J	N	R	W	X	AA
Motive	a	b	a + b	c	d	e	a	f	a+f
Key	e min.	e-D-e	e flat min.		G flat		c min.	E Maj	E flat-E

The piano opens the piece, written in three treble clef staves, one for the right hand and two for the left hand, which only appears in the first part of section A (Example 5.1), the rest of the piece is in normal grand staff notation.

The musical score for Example 5.1, measures 1-2, is presented in three staves. The top staff is for the Flûte, the middle for the Piano (la main droite), and the bottom for the Piano (la main gauche). The Flûte part begins with a whole rest in measure 1, followed by a half note G4 in measure 2. The Piano (la main droite) part begins with a half note B3 in measure 1, followed by a half note B3 in measure 2. The Piano (la main gauche) part begins with a half note B2 in measure 1, followed by a half note B2 in measure 2. The score is in 6/8 time and features a drone on B in the piano accompaniment.

Example 5.1, mm. 1-2

The role of the piano is an accompaniment that creates a transparent atmosphere, starting with a drone on B that is repeated every two measures. At the same time, the upper two lines play inner-changing sixteenth note, which eliminates the feeling of rigid bar lines. The

flute sings the Sicilian-like first theme starting with a pick-up to m. 3, in E minor, which reappears later throughout section A with additional ornamentations. (Example 5.2)



Example 5.2, mm. 1-15: first theme on flute

For example, the first theme in m. 16 stay in the same key but is elaborated with flourishing sextuplets above a new drone of A; starting in m. 48 the theme begins in the low register, which expands the range throughout this statement of the melody above a new drone on C; in m. 70 the theme is written half-step lower but in the third octave at a dynamic marking of fortissimo; the last instance of this theme is seen in m. 254, where the motive of first theme becomes the part of the flute cadenza. Uebayashi was able to keep the interest of the listener by the subtle differences in the flute melody as it changes in dynamics, tonality, or ornamentations to the melody.

Contrasting to the legato and lyric first theme, the second theme of section A is staccato and full of leaps and accents. (Example 5.3) The rests and accents are staggered on the flute and the piano, keeping the music moving lively without clear meter indications. The first presence of the second theme starts in m. 32 in E minor and moves to D major in m. 38 and continues to shift between major and minor keys until Uebayashi combined the first theme and second theme.



Example 5.3, mm. 30-33: second theme

Uebayashi mixed both themes together in the climax of section A in m. 70, where the flute plays the first theme, and the piano has the motif from the second theme with a thicker texture. (Example 5.4) This goes on till m. 84, where the second theme comes back in C Major and transits to section B by accelerating a crescendo, and by using a hemiola.

Example 5.4, mm. 70-75: first theme on flute and second theme on piano

In section B, the energetic outer parts encompass a soft and dolce middle passage. The first outer part in *Allegro* section has a strong pulse with many accents. The melody is extracted from a variety of melodic gestures based the previous motives seen in section A with different articulations. (Example 5.5) The music sounds playful because of the metric displacement of the melodic pattern and the use of syncopated accents, with many rests on strong beats, and hemiola patterns in m.117, m.121 and m.130. (Example 5.6)



Example 5.5, mm. 102-105: motive c in section B



Example 5.6, m. 117 and m. 130: hemiola

The interaction between the flute and the piano is either in canon, in dialogue or unison in pulse, carrying the music forward. The dramatic effect is created by the sudden dynamic changes seen through accents, such as *sub. p* or quick *crescendos*. In the middle part (mm. 143-171), the piano begins with four-bar phrases with short motivic figures in the right hand joined shortly after by the flute with longer lines based on the same motivic figure. (Example 5.7) The theme is presented in inversion, fragmentation and augmentation in note value with the dynamics ranging only from p-mf, and the articulation stays legato for the entire of the passage.



Example 5.7, mm. 143-146: motive d in section B

After the soft dolce middle passage of this section, section B ends with a fast and articulation passage that frequently uses hemiolas with crescendos (m. 193, m. 195, mm. 199-203, etc.), repetition of rhythmic patterns, and sequences in different keys. The continuous 16th notes agitate the music much more than in the first passage of this section. Starting in m. 217 the flute has consistent 16th notes at fortissimo for six bars that leads the transition into the flute cadenza. The music calms down with a lingering pattern that *diminuendo* from m. 224, leading to the flute cadenza in m. 237. The 32-bar cadenza begins with the tempo primo, mainly quoting the first theme. The flute stays mostly in the middle register within legato, producing a simple singing style much different from standard cadenzas where the soloist's virtuosity is showcased. In this cadenza Uebayashi wanted to emphasize the beauty of Ueno's pure tone. The only musical tension comes from the dynamic changes ranging from pianissimo to fortissimo.



Example 5.8, mm. 238-268: flute cadenza

Toward the end of the cadenza the pianist joins in at *ppp* when the flute holds a long tone on middle A, which begins the section C. In the last slow section, the music character is placid by the use of slow flute lines and repetitive transparent patterns on the piano. The dynamic starts from *ppp* in m. 269, slowly getting louder until the final dynamic marking of *fff* in m. 317, and diminuendo to *pppp* till the ending in m. 350. At first, the piano repeats the circular pattern on each beat, (m. 268, m. 275), then elongates that circular pattern to each measure (m. 284, m. 286, m. 288), then expands even more to two measures (m. 291). The motion is steady with only subtle changes that somehow hint to minimalism. The stepwise moving bass starting in m. 269 (F# – E – Eb – D – C# – C – B – Bb – A) slowly moves down accompanied by a long crescendo to the last climax in m. 313 of the piece. This downward motion is then in contrast with the flute's intervallic movements by seconds or fourths/fifths, which is the same intervallic motives from the beginning of the piece. (Example 5.9)



Example 5.9, mm. 267- 275: motive f in section C

These movements seen by the flute and bass slowly built up the musical tension by raising the dynamics and textures, until the flute crescendo climaxes at *fff* in m. 317. The piano then takes over the melody, which is reminiscent of the first theme of Section A. The last part of section C, flute dominates softly in the first theme (m. 329) with the piano playing the second theme (m. 341), ending in E major.

In conclusion, *Le moment du Cristal* is so limpid, presenting the beauty of the flute. From overall structure, dynamic scheme to thematic development, the music is composed in a balanced and symmetric manner. Generally, Uebayashi develops short motivic elements in every of three sections, showing the simplicity of the music. In the slow and lyrical passage, the arch of the melody flows naturally with transparent accompaniment. In the fast section, the simple motif is reinforced by the rhythmic repetition. The music is straightforward in *Le moment du Cristal*. Even with contrast styles between different themes and sections, Uebayashi made the transition smoothly from one passage evolved to another one, by developing the rhythmic patterns and gradually changing the tempo and

dynamics. From a performer's perspective, the music showcases the purity of flute sound, the singing style of the flutist and the articulation and finger techniques of the performer. The performer should keep the simplicity of music, and the piece will sing for itself.

CHAPTER VI: CONCLUSION

The purpose of this document is to introduce Yuko Uebayashi, and to provide formal and performance analysis on three of her flute compositions. The three compositions are *A Romance of Orcia* for Nobutaka Shimizu, *Flute Sonate* for Jean Ferrandis, and *Le moment du Cristal* for Seiya Ueno. Each work was deeply influenced by the musicians she wrote for, allowing her to showcase each performer's distinct characteristics, which are pinpointed throughout my research. Among many of Uebayashi's flute works, these three selected pieces are also representative of the composer's different approaches in 1990s, 2000s and 2010s, respectively. I have labeled these periods early Uebayashi, absolute music, and a combination of the two.

A Romance of Orcia represents the early Uebayashi's style, characterized by programmatic music based on imagery. The music in this style is organized by small motives with each movement having its own specific motive. This results in a musical style that is descriptive and objective. Then in the 2000s Uebayashi composes *The Sonate*, which is the turning point in her career where she transitions to absolute music written in typical classical music genres. In this style Uebayashi uses traditional forms, featuring individual unique themes that are tied together by the same intervallic and rhythmic movement creating a cyclic form. This composition shows Uebayashi moving away from programmatic music to music that is based on emotions that is subjective and allows for personal expression. This transition also allowed for bigger contrasts in dynamics and styles within each movement compared to early Uebayashi where she was restricted by the imagery she was composing for. The final composition of Uebayashi researched in this

document was *Le moment du Cristal*, which represents her third period of composition, which may be considered as a combination of the two earlier periods. Here she combines the two previous approaches by using a programmatic type approach, like her early composition style, and using traditional forms and thematic developments that ties this work to her absolute music. This single movement work focuses on a programmatic title, “The Crystal Moment,” which does not give the listener a very clear image like *Romance of Orcia*, but instead symbolizes Seiya Ueno, the flutist the piece dedicated to. There is also a clear combination of Uebayashi’s previous two styles in terms of her composition techniques where she utilizes both pattern-oriented passages, like her early style, and melodic writing, like her absolute style.

Uebayashi’s music has been such an inspiration to me that I wanted to do my doctoral project on her to introduce her music to more people. Before I began my research, Uebayashi’s music was, to me as an audience member, simply a pleasure to listen to, and as a flutist, I was amazed by how much one could express when performing her music. After researching Uebayashi’s life and music and speaking with her for countless hours, I realized that there is much more depth to her musical compositions and compositional styles; I hope everyone will continue to learn about her music and appreciate it as I do.

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3. Coaching and interview in 24 March 2015, New York, NY.

APPENDIX: LIST OF FLUTE WORKS BY YUKO UEBAYASHI

Title	Instrument	Publication
花霞 Hanagasumi (1997)	Flute orchestra	Uebayashi
街の灯 Machi-no-Hi (Town Light) (1997)	Fl orchestra/ 2 Flutes, piano/ Fl, ob and pn	Uebayashi
めぐり雪 Meguri-Yuki (1997)	Flute orchestra	Uebayashi
Le Vent À Travers Les Ruines (1998)	Flute	Henry Lemoine
A Romance Of Orcia (1998)	Flute, piano	Uebayashi
Les Sentiers – A Sketchbook for flute and piano (2000)	Flute, piano	Uebayashi
Au Delà Du Temps (2002)	2 Flutes, piano	Alphonse Leduc
I - La lumière lointaine de nuit IV - La lumière tournante dans le rêvet	Flute orchestra	Uebayashi
Romance of Stars (2002)	Flute, harp	Uebayashi
Sonate (2003)	Flute, piano	Alphonse Leduc
Suite (2004)	Flute, cello	Alphonse Leduc
Concerto (2006)	Flute, string orchestra	Uebayashi
Le moment du Cristal (2012)	Flute, piano	Uebayashi
Misericordia (2013)	Flute, strings quartet	Uebayashi